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MR. ALFRED H. PEASE'S ANNUAL CONCERT.

The third Annual Concert of Mr. Alfred H. Pease was given at Steinway Hall on Saturday evening last. Notwithstanding that Mr. Pease offered a highly interesting programme, sustained by such artists as Madame Gazzaniga, Madame Camilla Urso and Signor Severini, the hall was very slimly attended, and the few who were present made the great bare hall appear still more hopelessly desolate. The total apathy of the public to so excellent an entertainment as this, would seem to be incomprehensible; the merit of the artists was unquestionable, and the claims of Mr. Pease alone, as an intellectual musician, should have attracted a host of friendly admirers. The utter disregard of our citizens to the natural claims of our rising native artists upon their sympathy and support, displays a selfishness and a want of local pride that would dishonor any community. Not one generous sentiment or any evidence of friendly interest is exhibited by our pleasure-immersed people to encourage or sustain our young aspirants in Art; not a dollar is given to aid them on their difficult way, while countless thousands are expended in ostentation and senseless display, to confound equally frivolous social rivals. A course so ungenerous and so impolitic is calculated to drive our best men from us, or to so crush out their ambition, or to cause them to abandon so unprofitable a pursuit in sheer disgust.

Madame Gazzaniga sang in her broad and artistic manner, and Signor Severini pleased very much by his graceful execution and expressive style. The absence of Mlle Camilla Urso was much to be regretted, but it was unavoidable, as a hundred miles of snow lay between her and New York. Miss Toedt, who played in her stead, did the best that she could to supply her place, and received very warm acknowledgments for her graceful and pleasing execution. She has a good talent and gives marked evidences of improvement. She played a new Berceuse, by Mr. Pease, and did it excellently well on so short notice. It is a very pleasing composition, but lacks in contrast by the constant use of the upper strings of the violin, and the ignoring altogether of the G string.

Godfrey's "Guard Waltz," arranged as a duett by Mr. Pease, is a most brilliant and effective concert morceau, and was played by Messrs. Pease and Colby in a dashing and telling manner. Mr. Pease played Kontski's "Reveil du Lion," which he has executed in public before, but on this occasion he interpreted it with more spirit and effect, and his manipulation exhibited a decided improvement. We regret that Mr. Pease did not arrange to have some of his vocal compositions represented. Among the many beautiful songs that he has written, there are several that the pub-

lic would have been glad to hear, and we are satisfied that his true policy is to present himself in the light of a creative artist whenever the opportunity occurs. On that point he can take his stand without fear as to the result of competition.

I. B. POZNANSKI'S QUARTET SOIREES.

Poznanski's Fourth Soiree was given at Steck's elegant little Concert Hall in Eighth Street. There was a large attendance and the critical professional element was largely represented.

Haydn's "Emperor" quartet, in G major, was the first number on the programme. The allegro was given with marked spirit, and the "Poco adagio, variazioni" was rendered with such exquisite grace and tenderness of sentiment, combined with such true and refined phrasing, that it won an enthusiastic encore. The allegretto was poorly phrased, and was scarcely up to tempo but the finale was dashed through brilliantly, and brought an admirable performance to a most effective close.

Mozart's quartet in E flat major, was performed in excellent style throughout. All those points of excellence in phrasing, emphasis, light and shade, strictness of tempo, just expression of sentiment, promptness and decision in taking up of points, and clearness of execution, were exhibited in the rendering of this piece, the only drawback was the uncertain intonation of the violoncello, but as we did not observe this at rehearsal, it might be the result of the temperature or a false string.

To all the artists engaged Messrs. Poznanski, Bernstein, Schwarz and Liesegang, we must accord warm praise. Mr. Poznanski on this occasion, fully justified the judgment we passed upon him long since. He is a thorough, conscientious, intelligent and accomplished artist. His enthusiasm is earnest and sincere, and he is a perfect master of the quartet school. His tone is pure and sympathetic, his execution clear and articulate and his intonation entirely faultless. He comprehends the brain and the heart of the compositions he interprets, and he has the intelligence and the sentiment to do justice to both. Although he is entirely unobtrusive in his quartet playing, the exquisite refinement of his style, and the justness of his expression, permeates and beautifies the whole. His performance won the unqualified admiration of all present, and he has fairly won an enviable and brilliant position.

Madame Varian Hoffman who assisted vocally, has a pure and beautiful soprano voice, of a light but sympathetic quality—a quality which would make itself felt in the largest hall, and she uses it with judgment and skill. Her style is excellent, and she possesses much sentiment and feeling, which render her ballad singing so expressive and effective. She sang Wallace's "Cradle Song" with so much

grace and tenderness, that she won a warm encore, and gave in response, Gounod's beautiful Barcarole, which she sang *con amore*. If she was less effective in Mozart's Aria "Non mi dir," it was because the badness of the accompaniment hampered and constrained her efforts, instead of giving her the necessary support. The recitatives were well phrased and the Andante was sung with much pathos and with that flowing portamento, which its classical nature demands. The Allegretto was well emphasized, and the delicate and difficult vocal passages were executed with fluency and clear articulation. Mme. Hoffman was honored by an encore, and sang in response a new serenade "Thine Eyes my Love," by H. C. Watson, which she sang with an abandon, that drew down the heartiest applause. Her success was very decided.

Herr Demuth played Hummel's "Rondeau de Concert," very badly. With this exception the Soiree was a great success, and will add to the reputation of Poznanski and his confreres.

ENGLISH OPERA.

The remarkable success obtained by the Richings Opera Company at the Olympic Theatre, remarked upon in our last, has continued with unabated force during this week, that pleasant abode of English Opera having being crowded with delighted patrons every night; and the performances receiving approval from even those who refer back to bright examples of that style of presenting opera before our public.

With practice together for this brief interval, many slight imperfections and obstacles to good *ensemble* have been removed, so that now even the ill-informed orchestra yields comparatively free acquiescence to every movement, and Mr. Dietrich, although both conductor and chorus-master, beside supplying the absent stage manager's superintendence of details, can sway the whole corps lyrique, with fair chance of heed for his very skillful and efficient direction.

Miss Richings really is a wonderful dramatic singer, as she accomplishes such a vast amount of work in a satisfactory manner, and retains command in her performance of the essential dramatic features of every role.

We need only refer to her performance of the chamber scene finale, in "La Sonnambula," to verify her rightful claim for a high rank among dramatic singers.

Mrs. Seguin's performance more than realizes all the bright hopes entertained by Miss Zelda Harrison's enthusiastic friends.

Messrs. Castle and Campbell have enhanced their previous high estimation since the Olympic Theatre has witnessed their rapid advance in the difficult work of dramatic singing, enforced with good instinct for the just treatment of each situation.

Mr. Peaks suffered by the recent inclement weather during a trip to Boston, and is yet unable to follow out the excellent commencement of duty here.

Mr. Wylie's earlier performances were unfavorably affected by recent bereavement, and it was not until Tonio's role gave him a chance that he found opportunity to prove himself a good tenor for light opera.

The "Bohemian Girl" seems to retain a perennial attraction. That opera brings out all the attractive features of this company in taking style. Its performance this week appeared to renew all its old charm and immense popularity. The company will perform every night next week, and then visit Philadelphia.

LAST CONCERT OF THE BATEMAN CONCERT TROUPE.

Steinway Hall was nearly filled on Wednesday evening with eager listeners to Parepa and her associates in this extensive concert enterprise.

Mme. Parepa appeared, in performing Rosini's cavatina, "Bel Raggio," somewhat fatigued by recent severe experience of American winter travel, and her voice exhibited less fluency in vocalization and roundness in certain passages, which eminently require smooth full tone and readiness, than usual. She made a great point in that, by wonderful sustenance of a high note, and overcame all embarrassments to free command of her vocal resources, like a well-skilled vocalist.

In the duet with Brignoli—Arditi's "Night in Venice"—she experienced less difficulty of execution, and was compelled by persistent applause to repeat a very satisfactory performance. Arditi's waltz—"L'Estasi"—evoked, in her brilliant execution of it, unusual demonstrations of delight, as she was thrice recalled, and constrained to give that excited public two other songs to allay their almost frantic transports.

Signor Brignoli, who was in fine voice, sang his pet songs from "Martha" and "I Lombardi," which were heartily enjoyed, and he was induced to honor one encore in gracious assent to general desire for more.

Signori Ferranti and Fortuna sang in their accustomed style; Carl Rosa got an encore for Leonard's "Souvenir de Haydn," although his performance fell short of some former exhibitions of his ability to master the violin, and Mr. S. B. Mills received a like compliment for Liszt's celebrated arrangement, albeit that he, in fact, made far less brilliant and effective display of pianism than formerly.

MISS MARIA BRAINARD'S ANNUAL CONCERT.—The Annual Concert of this sterling and talented artist will take place on the 19th of February. We shall announce the particulars in a future number.

TWENTY-FIRST SUNDAY CONCERT AT STEINWAY HALL.

For an unpropitious evening, the audience on this occasion was remarkably large, the attraction of Master Coker's soprano overcoming elemental obstructions with his very numerous admirers. He sang "With Verdure Clad," shared with Signor Strini a duet by Verdi, and repeated, by request, Guglielmo's "The Lover and the Bird." He was not in like admirable voice as on his last preceding appearance in Steinway Hall, and injudiciously allowed persistent applause to force repeats from his strained voice, so that his tone and intonation were sometimes faulty. Such a voice as he possesses must be used with great care, it being too delicate to bear forcing in hard work.

Signor Strini is far more entertaining in buffo duet than in music which requires style and nice artistic execution. Neither his "Pro Peccatis" his own solo, or his share in duet with Coker were favorably appreciated for that reason.

The orchestra found Beethoven's 8th Symphony allegretto generally acceptable even to encoring. The selections from "Don Giovanni," and overture to "Midsummer Night's Dream" were also well received.

THREE GEMS OF ART.—We saw in Mr. Hawthorne's studio three pictures, small pictures, which pleased us so much that we involuntarily felt for our cheque book, and found with regret that we had left it in our editorial sanctum, we suppose. The first is a still-life group, dead barn-door cock and pigeons, by F. Clouet. The grouping is admirable and the effect striking and artistic in the extreme. The handling is masterly; every feather, in its kind, is a study, and the down under the wings could be separated by a breath. The leathery comb and the leather-soled claws, are positively life-like. All the details, the wooden slab and the skin which covers it, on which the pigeons rest, have a texture which is nothing short of reality. It is a work of art which, simple and common place in subject, from its masterly treatment and fine feeling, towers far above works of its genre. As we contemplated with increasing admiration, we felt more like coveting our neighbor's goods than becomes a good Christian.

The second is a little bit of a beauty about the size of our hand (not so small as yours, divine Carlotta!) whose worth is not to be measured by inches. It is by Eugene Verboeckhoven, and the subject is simply a sheep and a lamb, with a delicious bit of landscape laid in by a master hand. The full-coated sheep and the scrubby lamb are delineated with that skilled accuracy which denotes the close observer of nature, and through all the skillful manipula-

tion, both sentiment and character have been preserved. It is a harmonious and a precious little bit of art.

The third is an interior by Delechaux, and the subject is "The Breakfast." A lady of fashion is taking her mid-day breakfast, attended by her buxom serving maid, who is pouring out her chocolate. The subject is not very elevated, but its commonplace is redeemed by its treatment. The contrast of the overworked woman of fashion, languid through late hours, and the sprightly serving woman, who has evidently enjoyed her beauty sleep, is faithfully and broadly marked. The details are laboriously and minutely carried out, without the appearance of labor. The textile fabrics are what they are, so faithful to fact, indeed, that the picture might be termed a *fac simile* painting, were it not that sentiment and expression elevate it above the merely mechanical. Its manipulation while being elaborately minute, has still the freedom, ease and grace of a master hand.

Mr. Hawthorne has had many offers for these gems of art, but he views them with an artist's eye, and estimates them at their real worth.

A SUCCESSFUL BIT OF COLOR.—We have seen a veritable and positive blue dress successfully and effectively painted. The fact may be doubted, but it is nevertheless a fact. Mr. Hawthorne, who has his studio on the corner of 12th street and Broadway, has made the doubtful experiment in the portrait of a very beautiful lady which he has now on his easel. The management of this mass of positive color required the most careful and skillful handling, to ensure the dominance of humanity over pigments, and this has been achieved by Mr. Hawthorne's clever treatment. He has managed so to break up the mass, without destroying the natural grace of the lines, as to blend it with the flesh tints in perfect harmony, and to give that due prominence to the beautiful features which a portrait demands. Mr. Hawthorne has turned a doubtful experiment into a positive success.

PRIVATE GALLERIES OF ART.—It is our intention to review the many private Galleries of Art which adorn our city, and may extend the scope of our observation to other cities. Our wealthy Art patrons are not too numerous, but some have shown a taste and liberality worthy of recognition. Our first review will be of the collection of paintings of Mr. Wm. Aspinwall.

COMPLIMENTARY CONCERT TO MR. W. J. HILL.—A grand complimentary Concert will be given to Mr. W. J. Hill, at Steinway Hall, on Saturday, Feb. 2d, on which occasion the following admirable talent will assist: Miss Beebe, Miss Nettie Sterling, Signor Centeneri and Mr. James M. Wehli. Such attraction should be sufficient to fill any hall. Mr. Hill has a beautiful tenor voice, and is in all respects a rising artist.